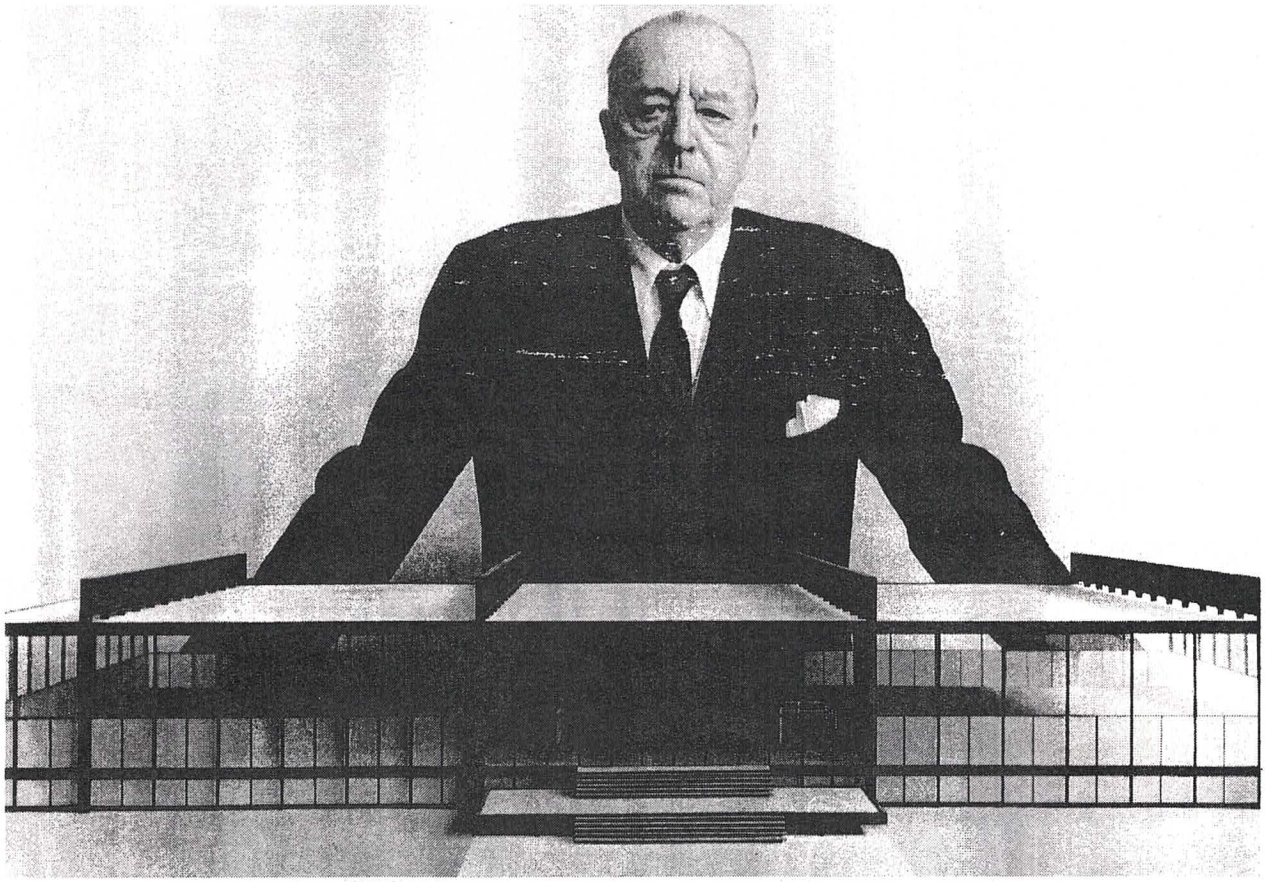
PRELIMINARY STAFF SUMMARY OF INFORMATION



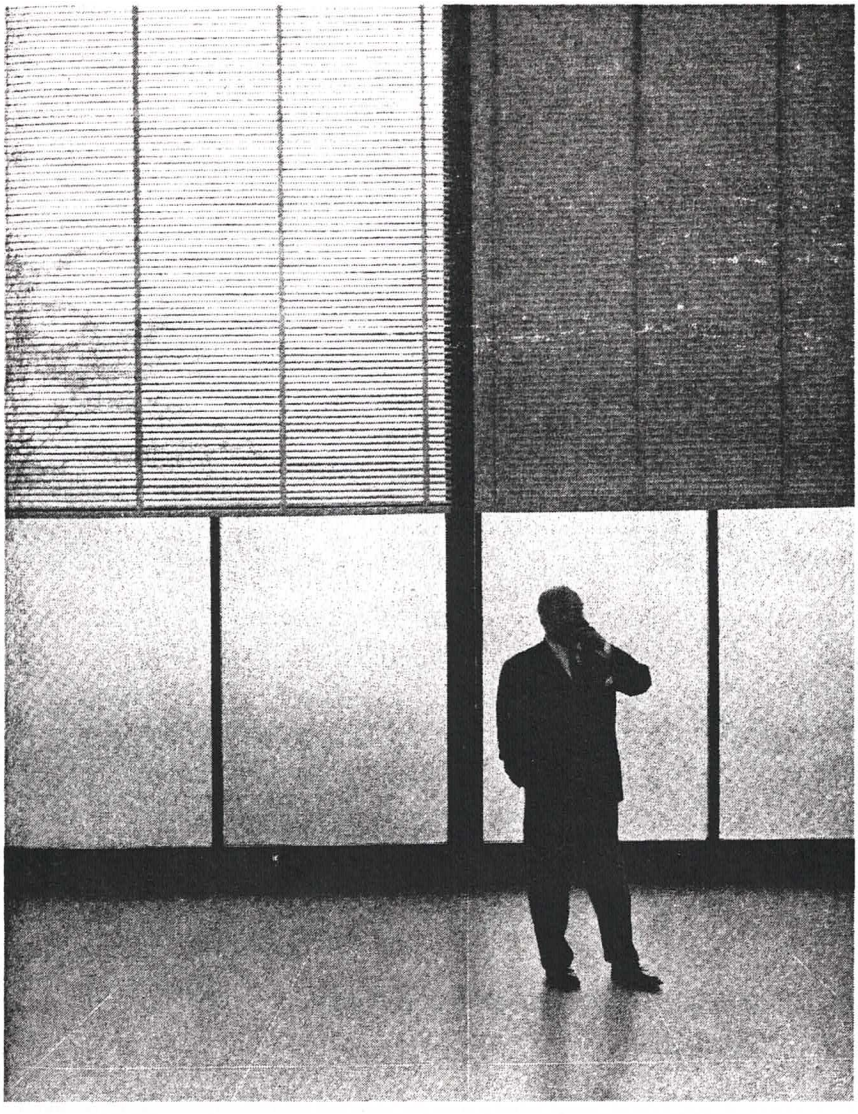
S. R. CROWN HALL

ILLINOIS INSTITUTE OF TECHNOLOGY
3360 S. STATE ST.

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN OCTOBER 1996

CITY OF CHICAGO
RICHARD M. DALEY, MAYOR

DEPARTMENT OF PLANNING AND DEVELOPMENT
J.F. BOYLE, JR., COMMISSIONER



Above: Crown Hall has become an internationally recognized symbol of modern architecture and of its creator, Ludwig Mies van der Rohe.

Cover: Portrait of Mies van der Rohe with a model of Crown Hall. Photograph by Arthur Siegel, 1954.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law.

Recommendations concerning specific landmarks are sent to the City Council following an extensive staff study, such as the one summarized in this report. The "Significant historical and architectural features" of a landmark are identified in the final designation ordinance approved by the City Council.

S. R. CROWN HALL

ILLINOIS INSTITUTE OF TECHNOLOGY
3360 S. STATE ST.

DATE: 1950-56

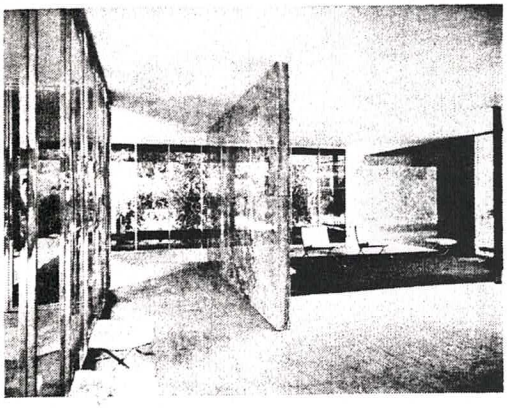
ARCHITECT: LUDWIG MIES VAN DER ROHE, WITH PACE ASSOCIATES; ALFRED CALDWELL, LANDSCAPE ARCHITECT

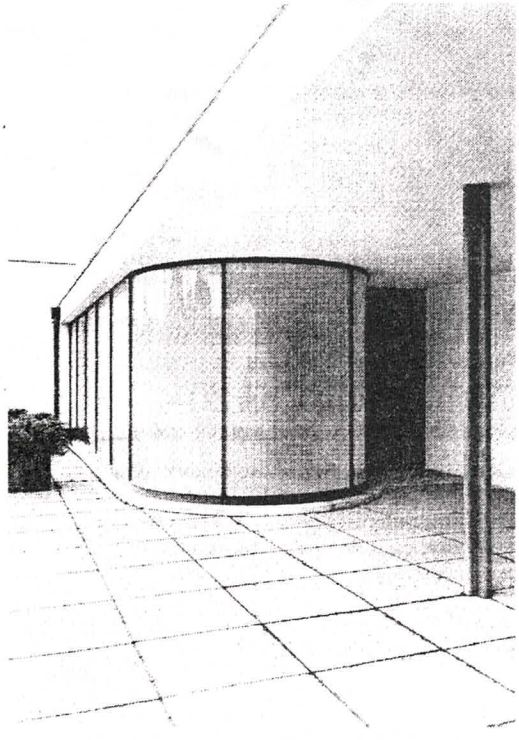
Crown Hall is architecture raised to its highest artistic achievement. Its technical and aesthetic refinements and innovations make it one of the most distinguished structures of its age. Like the great monuments of classical architecture, Crown Hall is a building of exceptional importance. Specifically, it:

- is universally recognized as a defining structure of twentieth-century modern architecture;
- is a masterpiece by Ludwig Mies van der Rohe, one of the world's premier architects;
- exhibits outstanding artistic qualities, stemming from its superior craftsmanship and its clarity of structure;
- embodies Mies' principles of architectural education that have brought international acclaim to the Illinois Institute of Technology .

CROWN HALL'S ARCHITECTURAL SIGNIFICANCE CAN BE SEEN BY ITS SELECTION, IN 1982, AS ONE OF 12 BUILDINGS TO REPRESENT AMERICAN ARCHITECTURE ON A SERIES OF UNITED STATES POSTAGE STAMPS.

Mies van der Rohe, architect





THE ELEGANT SIMPLICITY OF SUCH BUILDINGS AS THE BARCELONA PAVILION (1929, ABOVE) AND THE TUGENDHAT HOUSE (1928-30, BELOW) HAD ESTABLISHED MIES' REPUTATION AS A LEADER OF MODERN ARCHITECTURE, PRIOR TO HIS MOVE TO CHICAGO IN 1938.

The story of Crown Hall is the result of the remarkable combination of a brilliant architect, an unusual school, and fortuitous circumstances.

In 1938, the Armour Institute of Technology, a modest technical training school on Chicago's near south side, engaged German born-architect Ludwig Mies van der Rohe (1886-1969) to take over the leadership of its architectural program. In so doing, the school hoped to transform its traditional architectural program to one of international stature and innovation.

The selection of Mies as chairman of the school's Department of Architecture was a logical choice for achieving this goal. At the time, Mies had already achieved international recognition as one of the leading figures of modern architecture through such works as the German Pavilion at the International Exposition at Barcelona (1929) and the Tugendhat House in Brno, Czechoslovakia (1928-30). These buildings' use of open plans, refined box-like elevations, and exquisite materials (Tinian marble floors, onyx walls, chrome window framing) brought a new level of sophistication to modern European architecture, which at that point was often more utilitarian in character. One architectural historian said the Barcelona Pavilion had the "contemplative nature of a serene space." Mies created deceptively simple buildings in which their form and beauty derived from the refinement of technology and materials, instead of applied decoration.

Mies also had an established reputation in the field of architectural education, having been affiliated with the famed Bauhaus school of design in Germany. He served as director of the Bauhaus from 1930 until 1933, when political pressures of Nazi Germany forced its closing.

Relocating to Chicago in 1938, Mies reshaped the architectural curriculum of Armour Institute along similar lines to that of the Bauhaus, developing a disciplined curriculum carried out in a cooperative environment that encouraged interaction between students and the faculty, comprised of professionals from a wide variety of design disciplines. The curriculum was comprised of progressive, Bauhaus-inspired courses on the visual and tactile characteristics of materials, as well as more fundamental classes on drawing and construction techniques. Beginning students were first educated in the essential characteristics of materials and construction, providing a sound foundation in how a building is built and the

THIS 1946 POSTCARD SHOWS THE DRAMATIC CONTRAST IN ARCHITECTURAL STYLES BETWEEN THE NEW BUILDINGS OF THE IIT CAMPUS (LEFT) AND THE LATE-19TH CENTURY STRUCTURES OF THE OLD ARMOUR INSTITUTE (RIGHT).

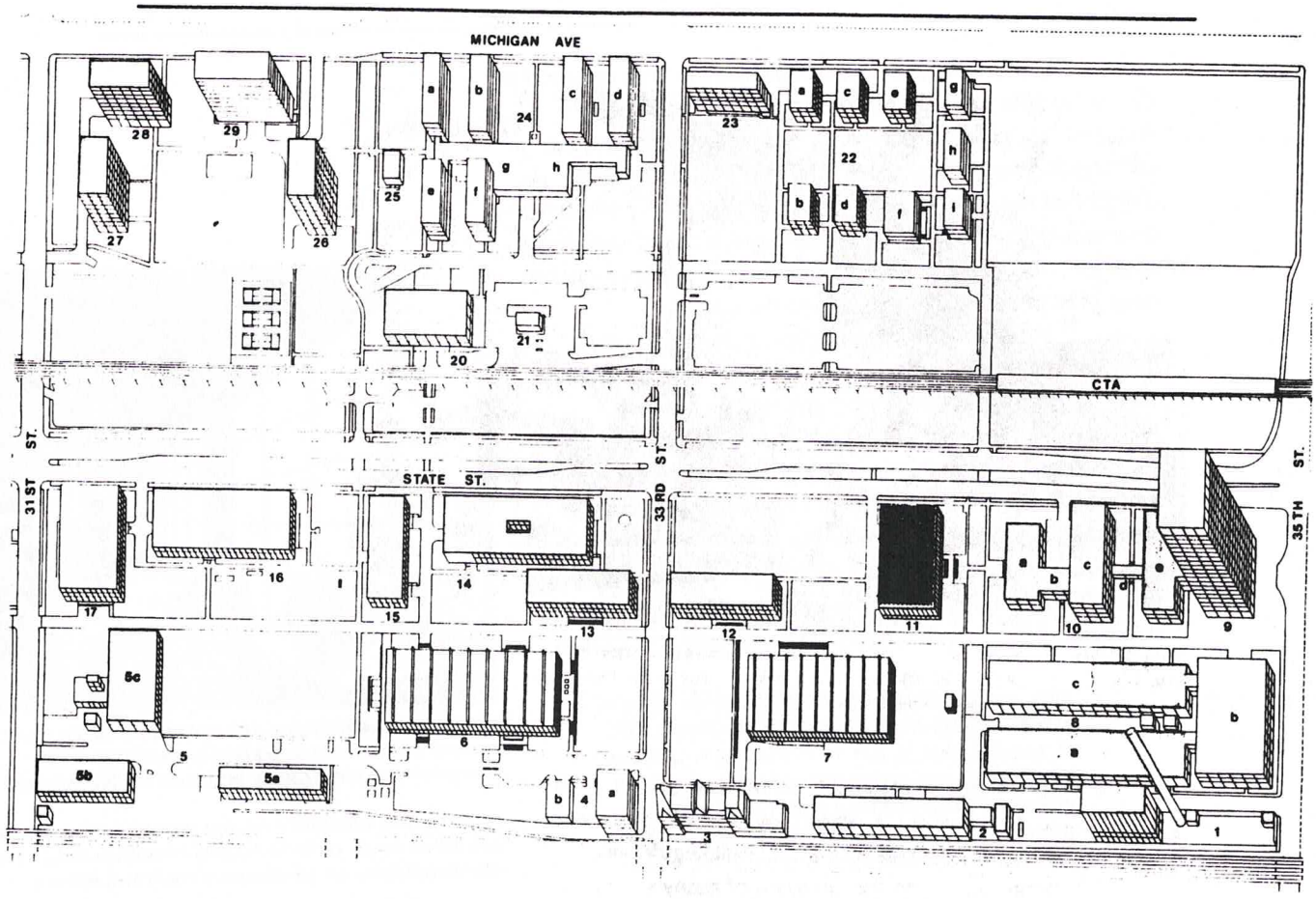
nature and capabilities of materials. Only when students fully grasped these basic concepts were they gradually advanced into applying these principles into actual building design.

In contradiction to the opinions of many who saw Mies' principles as radical, he actually was quite traditional in his outlook toward architecture. "Mies taught students to appreciate and respect the craft of buildings and blend this insight with design theory," according to an IIT campus architectural guidebook. "He believed that when such fundamentals were mastered, and only then, would architecture as art be comprehensible and possible."

In addition to his administrative and teaching duties at Armour, Mies also established his own independent architectural practice. His first client proved to be the school itself.

THE ILLINOIS INSTITUTE OF TECHNOLOGY

The story of IIT is, in itself, of interest in the history of architectural and technical education. Established in the early 1890s as the Armour Institute of Technology, it was founded through a bequest of meat packer Philip Danforth Armour. Located between a poor, working-class neighborhood (to the west) and a prosperous middle-class neighborhood (to the east), the Armour Institute offered the opportunities of a technical education to all.



MIES VAN DER ROHE DESIGNED NEARLY HALF OF THE BUILDINGS ON THE CAMPUS OF THE ILLINOIS INSTITUTE OF TECHNOLOGY, INCLUDING CROWN HALL (SHADED). THE MIES-DESIGNED STRUCTURES ARE:

1) Boiler Plant and Stream Generating Plant, 1945-50
2) Minerals and Metals Research Building, 1941-43
5) *Association of American Railroads Complex:*
5a) Chicago Technical Center, Administration, 1948-50
5b) Mechanical Engineering Building, 1948-53
5c) Laboratory Building, 1956
8) *IIT Research Institute:*
8a) Engineering Research Building, 1944-46
8c) Life Sciences Research h Building, 1951-52
10) *Institute of Gas Technology Complex:*
10a) North Building, 1947-50
10e) South Buiding, 1955
11) S.R. Crown Hall, 1950-56
12) Siegal Hall, 1956-57
13) Wishnick Hall, 1945-46
14) Perlstein Hall, 1945-46
15) Alumni Memorial Hall, 1945-46
20) Commons Building, 1952-53
25) St. Savior Chapel, 1949-52
26) Carman Hall Apartments, 1951-53
27) Baily Hall Apartments, 1952-55
28) Cunningham Hall Apartments, 1952-55

The school offered classes in the fields of science and architecture, as well as mechanical, electrical, and civil engineering. It soon established a reputation as a major center of technical education and research. In 1940, the school merged with another Chicago technical institution, Lewis Institute, to create the Illinois Institute of Technology. The combined institutions retained the former Armour facilities for its new campus.

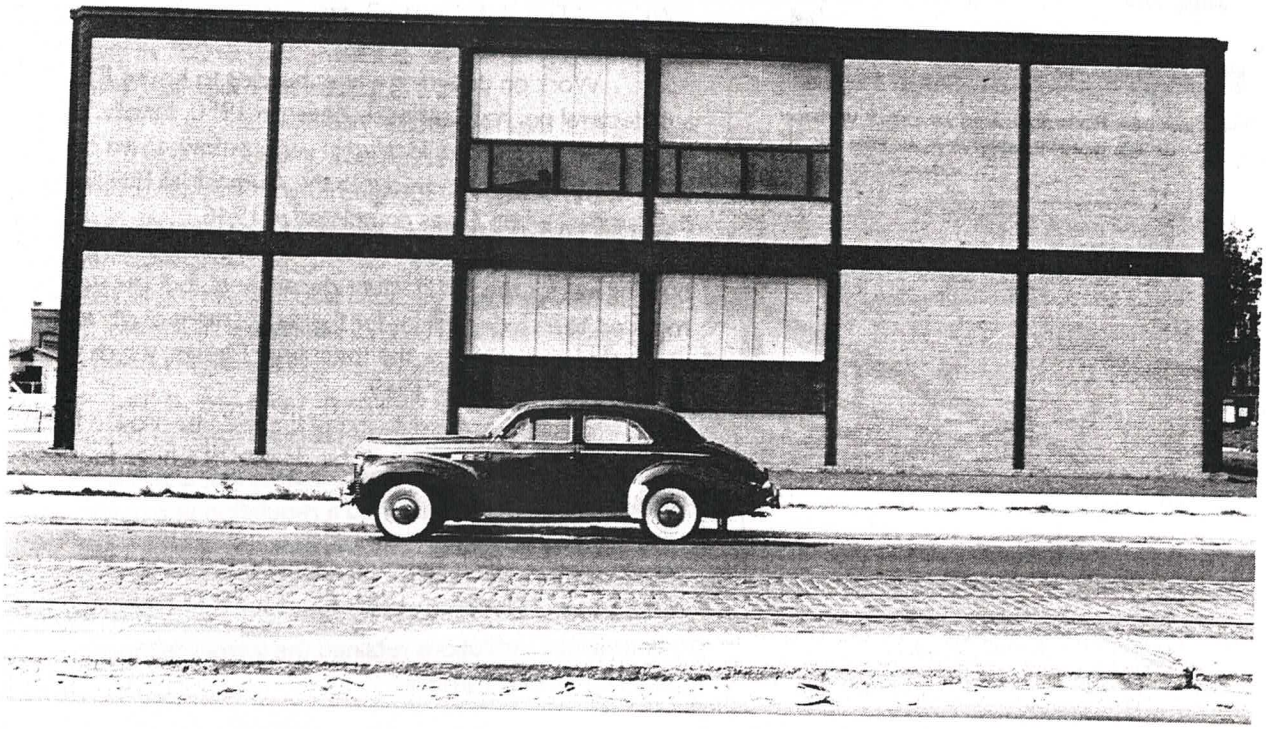
By the time of the consolidation, the area around the Illinois Institute of Technology campus had dramatically changed. In the first decades of the twentieth century, the surrounding neighborhood and State Street commercial district had become a hub of Chicago's African-American community. By the 1940s, however, neglect and exploitation of properties by absentee landlords had caused many of the neighborhood's buildings to fall into disrepair.

Under the direction of Mies, a comprehensive campus master plan was developed for IIT and for several other technology-related organizations, such as the Association of American Railroads and the Institute of Gas Technology. The academic buildings originally were laid out in a rigorously symmetrical fashion. However, this plan was altered after a larger number of buildings--than initially proposed--were constructed. Although modified over the years, Mies' campus plan has been important to the visual character of IIT, as indicated in the *AIA Guide to Chicago*:

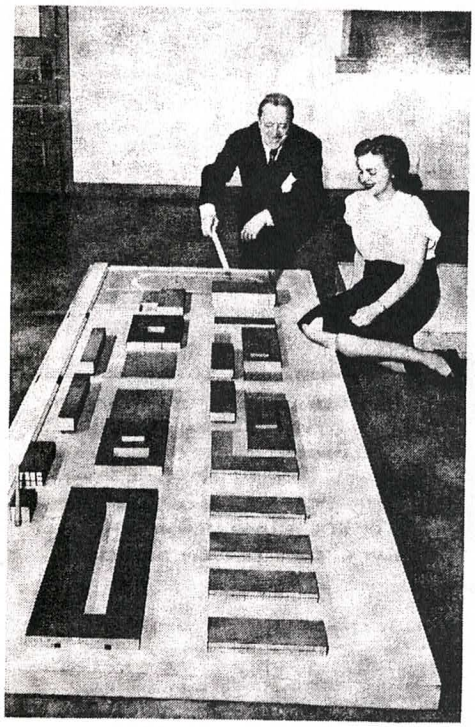
> Mies ' campus plan for the new institution consisted of twenty buildings arranged symmetrically around 33rd St. between State St. and the railroad tracks (now the Dan Ryan Expressway) to the west, Mies chose a module of 24 feet x 24 feet bays, 12 feet high, to determine both the bay size of individual buildings and the distances between them. The uniformity of the

Above: Large windows and flexible spaces were ideally suited to the ever-changing technical programs of the Illinois Institute of Technology.

Below: The modernity of the exposed metal frame and brick infill of IIT's Alumni Memorial Hall (1946) contrasts with an automobile from the period.



twenty-four-foot length, a standard dimension for American classrooms at the time, allowed economies of construction and ensured a certain uniformity in campus design over time. The buildings are sited to form open spaces that are implied rather than defined.



MIES VAN DER ROHE EXPLAINS AN EARLY VERSION OF HIS COMPREHENSIVE PLAN FOR THE IIT CAMPUS, C. 1940.

The modular grid campus plan complements the clarity of the skeletal steel-frame buildings, giving the campus "an uncomplicated intellectual order and a wholly integrated design," according to noted historian Vincent Scully.

Mies' architectural firm served as IIT's architect until 1958, and was responsible for designing nearly 20 individual buildings for the various departments and allied technical institutions that shared the IIT campus -- a wide array of structures for educational, residential, and social functions. They comprise the largest and most important collection of buildings designed by Mies.

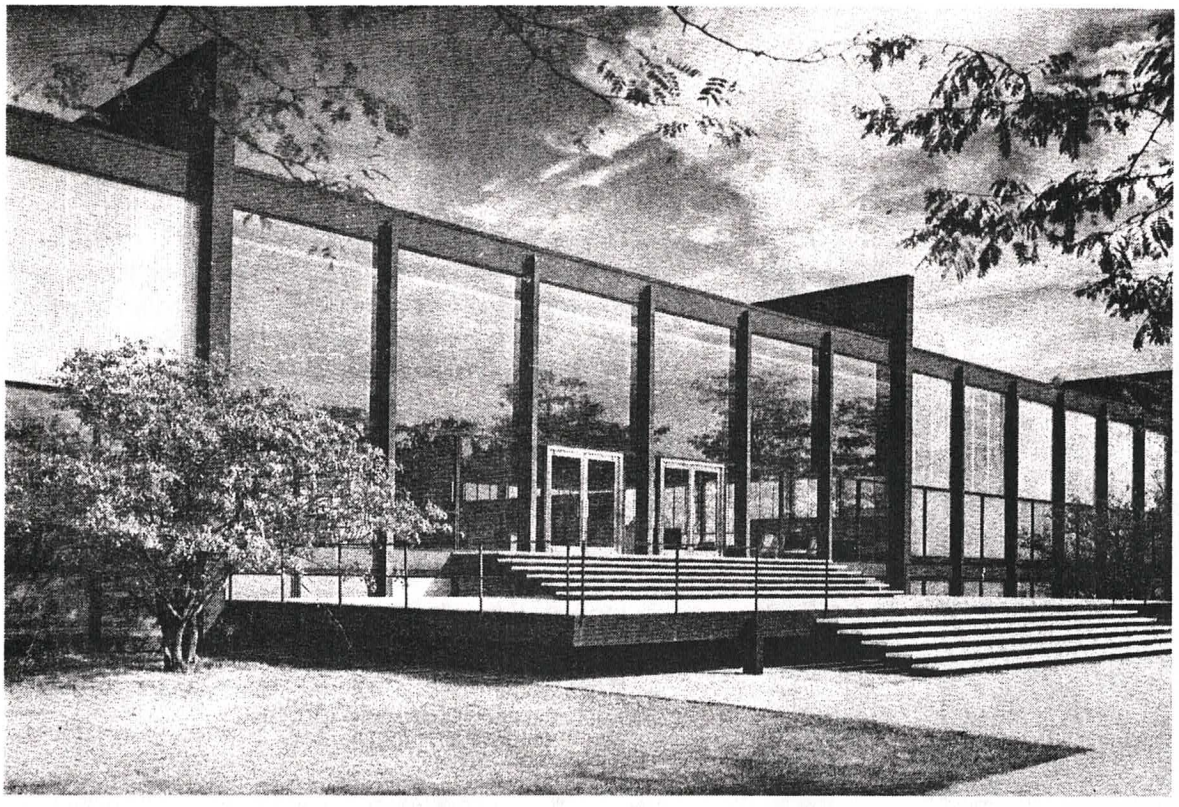
When the opportunity came, in 1950, to design a building to house the school's architecture department, Mies was given the ideal opportunity to fully express his innovative concepts of architecture and education.

A CLASSROOM BUILDING —WITHOUT CLASSROOMS

Work on designing a new building to house IIT's architectural program seriously began in 1950. Initially, the architecture school was located in various downtown office buildings; the school moved into the Alumni Hall Building, on the campus, when it was completed in 1946.

The initial plans called for the construction of a building just for the architecture department, but this was later modified to include facilities for the department of city and regional planning and for the Institute of Design, which was consolidated with IIT in 1949.

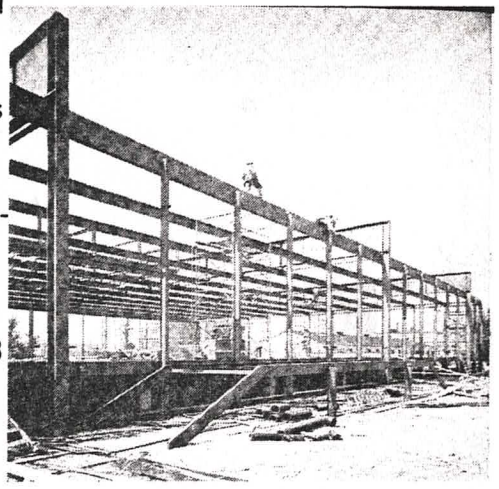
Planning and execution of the building proved to be a challenge. First, the site had to be cleared of a huge four-story apartment building, The Mecca, which had been one of the city's most fashionable residential flats at the time of its construction in 1891. Seriously deteriorated by the time IIT acquired the property in 1941, the process of vacating and



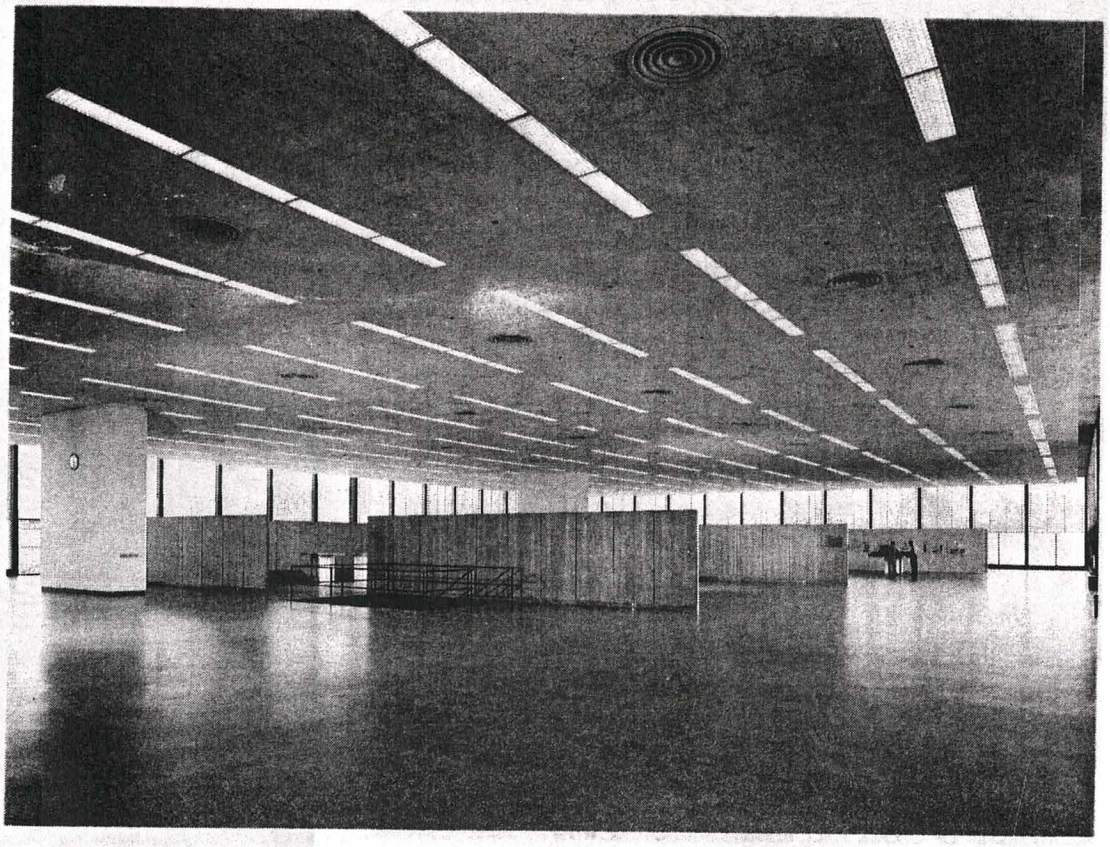
A COMPARISON OF THE CONSTRUCTION PHOTOGRAPH (BELOW) WITH THE COMPLETED BUILDING (ABOVE) REVEALS THE CLOSE RELATIONSHIP OF CROWN HALL'S BASIC STRUCTURE WITH ITS FINISHED FORM.

relocating its 700 tenants proved to be difficult and controversial. It was finally demolished in 1951.

By traditional definition, Crown Hall is a college campus classroom building. The building itself, however, is far from traditional, reflecting throughout the unique architectural and educational vision of Mies. At the time Crown Hall was designed, college campus architecture in the United States consisted largely of traditional masonry buildings with interiors divided into small classrooms. Crown Hall was designed to house Mies's concept of open, cooperative education and, as a consequence, was given an entirely new architectural form--an educational building virtually without classrooms.



Instead of individual classrooms, Crown Hall's principal interior space consists of one large column-free room, 120' x 220' feet in floor area, with a ceiling height of 18 feet. Its expansive size allowed individual classes to be simultaneously held in different areas of the room without disruption, yet also allowed interaction between faculty and



Above: Free of interior columns, the openness of Crown Hall's interior is interrupted only by two floor-to ceiling enclosures for heating, ventilation, and air conditioning ducts. Instead of walls, spaces for offices, classes, and other functions are defined by low, free-standing screens of oak, thereby maintaining the open, horizontal feeling of the interior.

Left: With over 26,000 square feet of floor area and a floor-to-ceiling height of 18 feet, the large size of the main floor allows classes to be held simultaneously in different parts of the room. By being together in a single space, students of all levels are better able to interact with each other when classes are not in session.

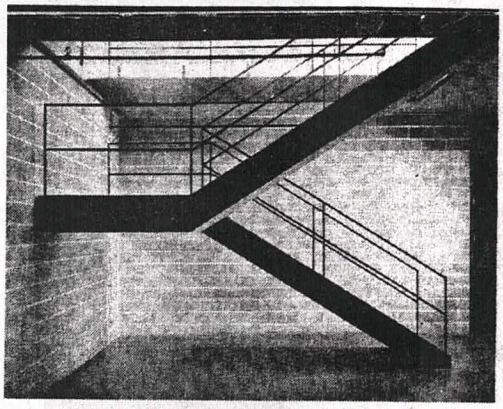
students of the entire architectural program. This open space also allowed maximum flexibility for accommodating future needs of the school's educational programs. (Crown Hall's unconventional open plan proved to be a difficulty in obtaining approval from the city's Building Department, a problem which was ultimately solved by listing the building as a warehouse instead of an educational building.)

Defining this large space was the principal factor in determining Crown Hall's exterior and interior form. To allow flexibility of use and plan, it was important that the interior be completely open and free of structural columns. Instead of supporting the roof by interior columns, the roof was hung from clear-span, steel plate-girders bridging the entire volume of the building from front-to-back, and supported by exposed columns set outside the building's enclosing walls. This technological innovation was one of Mies' most important contributions to modern architecture.

This solution placed all of the building's structural support above and outside the building volume, leaving the interiors free and unencumbered. The facades thus became delicate, non-structural screens of plate glass, articulated by the columns of the four plate girders and the minimally-detailed steel window framing.

The building's simplicity and honesty of expression transforms what could otherwise be very utilitarian forms into a beautifully expressive architectural composition. As with most of Mies' buildings, the inherent order and geometry of the structure and its materials are tempered by proportion, repetition, spatial relationships, light, shadow, and other aesthetic considerations.

Landscape also was an important component of the design of Crown Hall and the IIT campus. In the case of Crown Hall, Mies worked closely with Alfred Caldwell, a former associate of the influential Prairie School landscape architect, Jens Jensen. Following precepts derived from Jensen's work, Caldwell's landscape plan reflected the native terrain and plantings of the Midwest prairie, with carefully placed honey locusts and hawthorns that complemented the expansive horizontality of the building itself. Boston ivy was trained up the side of the building near the main entrance, thereby softening and enhancing the building's relationship to its site. Other landscape features, such as the planting of grape ivy, were not implemented, and some minor intrusive plantings were later added to the original planting plan. Nevertheless, some of Caldwell's original plantings still remain.



TWO OF MIES VAN DER ROHE'S DISTINCTIVE STAIRCASES LEAD FROM THE MAIN FLOOR OF CROWN HALL TO INDIVIDUAL CLASSROOMS AND RESTROOMS LOCATED ON THE LOWER LEVEL.

THE HARMONIOUS TRANSITION BETWEEN CROWN HALL'S EXTERIOR SUPPORTING COLUMNS AND ITS ROOFTOP TRUSSES ELOQUENTLY DEMONSTRATES MIES VAN DER ROHE'S REFINEMENT OF BASIC STRUCTURE INTO EXPRESSIVE FORM.

Mies regarded Crown Hall as "the clearest structure we have done, the best to express our philosophy" for creating buildings with column-free, clear-span interiors that could be flexibly adapted to any use.

Throughout his career, he experimented with the concept of open, universal space for theaters, residences, museums, and other projects. Rather than custom tailoring a building's interior to a specific function, Mies sought to create large spaces that could flexibly accommodate varied and changing uses. "We do not let the functions dictate the plan," Mies said. "Instead, let us make room enough for any function." Crown Hall is a definitive realization of this concept.

Visitors to Crown Hall are immediately affected by the drama of its open interior: elegantly proportioned and impeccably detailed. High-ceilinged and free of interior columns, the space is unconfined by enclosing walls, giving a strong sense of height and continuous horizontal flow. Exterior walls of glass on all sides open the space further--to the outside environment beyond--flooding the interior, by day, with natural light.

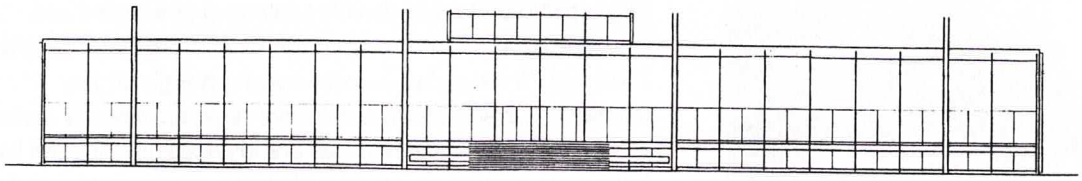
Low, freestanding, oak-paneled screens are used where interior partitioning is necessary to separate student work areas from gallery spaces and offices. These screens help define the individual spaces, while maintaining the flow of space in the room as a whole.

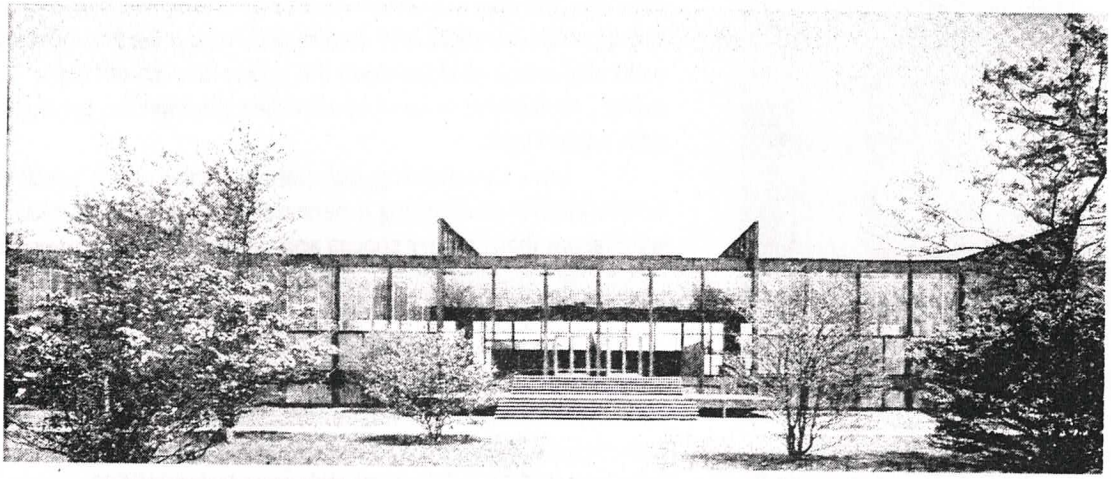
For classes and workshops that were not suitable for the main floor, a raised basement was created for small individual classrooms. It was reached from the main floor by a pair of metal staircases that are simplified variants of Mies' famous Arts Club of Chicago staircase design (1951).

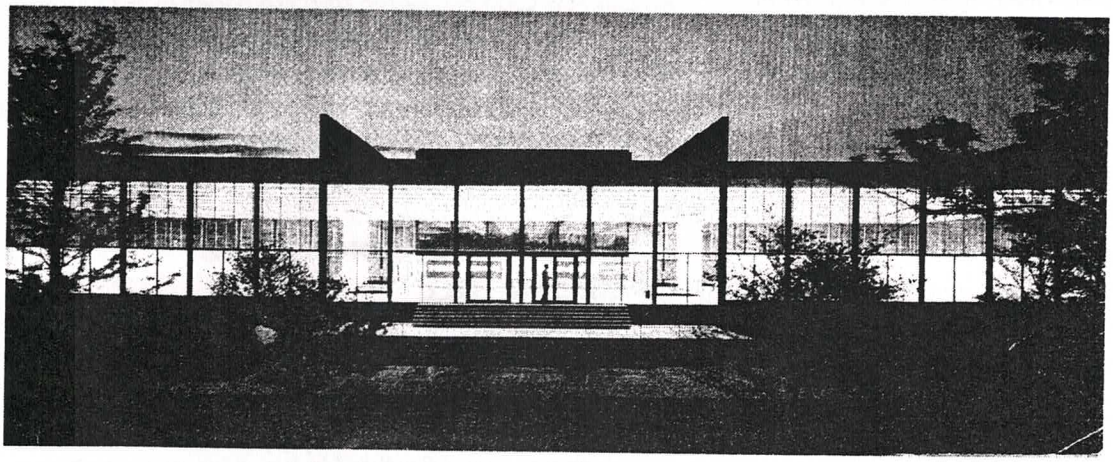
While outwardly appearing as a simple building of steel and glass, closer examination reveals Crown Hall to be an architectural work of expressive complexity. It abstracts the essence of its function and technology into a composition of inspiring beauty.

ARCHITECTURAL SIGNIFICANCE OF CROWN HALL

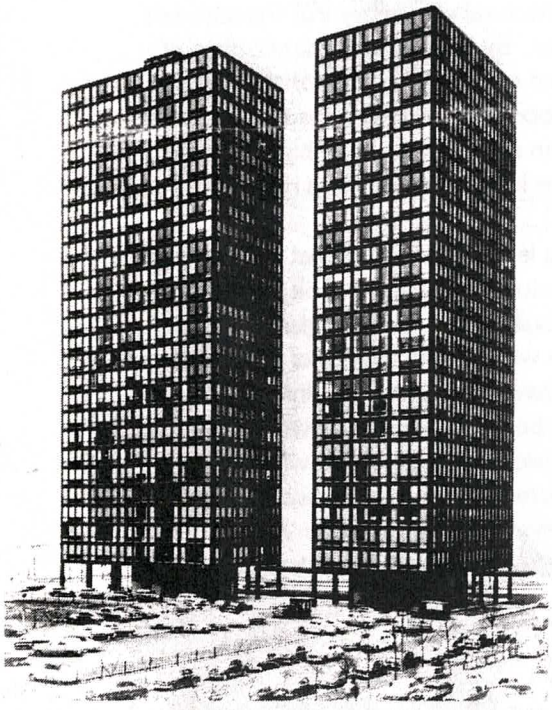
In his remarks at Crown Hall's ground-breaking in December 1954, Mies expressed his hope that the building would "be the home of ideas and adventures...a real contribution to our civilization." In fact, it has come to be regarded as one of the premier examples of the structurally expressive, glass-and-steel buildings that characterized modern architectural design of the late-twentieth century.







LIKE ALL GREAT ART, CROWN HALL CREATES EVER-CHANGING IMPRESSIONS. STRONGLY THREE DIMENSIONAL IN EFFECT, IT IS A BUILDING THAT NEEDS TO BE SEEN TO BE FULLY APPRECIATED. ITS ELEVATION DRAWING (TOP) MAKES THE BUILDING APPEAR FLAT AND LINEAL, WHILE PHOTOGRAPHS DEMONSTRATE THE BUILDING'S DRAMATIC DEPTH AND COMPLEXITY —BOTH DURING THE DAY (MIDDLE) AND AT NIGHT (BOTTOM).



MIES VAN DER ROHE'S 860-880 LAKE SHORE DRIVE APARTMENTS, A DESIGNATED CHICAGO LANDMARK. BUILT IN 1948-51, THE TOWERS' MINIMAL STEEL-AND-GLASS, CURTAIN-WALL DESIGN CREATED A NEW ARCHITECTURAL VOCABULARY FOR MID-20TH CENTURY HIGHRISE CONSTRUCTION.

In the 40 years since its completion, Crown Hall's distinctive image of rooftop trusses and screen-like walls of glass has become a universally recognized symbol of an entire period of architecture, as well as of the work of its leading architect, Ludwig Mies van der Rohe.

Mies' tenure at IIT coincided with the most influential period of his career, during which time he was able to refine the structural relationship of highrises with their steel curtain-wall exteriors, as heralded by the designs for the 860-880 Lake Shore Drive Apartments in Chicago (1948-51) and the Seagram Building in New York (1954-58). These buildings gave a new architectural vocabulary to mid-twentieth century commercial buildings.

Mies' other great architectural concept was the development of clear-span structures. He developed the concept for supporting structures externally, in order to virtually eliminate interior columns. According to the standard textbook, *American Architecture: 1607-1976*: "Mies' series of clear-span structures...are a dramatic demonstration of the passage of engineering into the realm of pure art."

Modern architecture has been often criticized for its coldness and seeming indifference to users, but Crown Hall's architecture is both evocative and dynamic. "By its precise proportion, this building attains a repose and intimacy that makes it one of Chicago's most unexpectedly beautiful buildings," according to the textbook, *Chicago Architecture and Design*.

Furthermore, the building's ever-changing character is particularly dramatic. "During the day, Crown Hall seems a precisely defined, translucent and transparent volume in perfect repose," writes IIT professor--and Mies scholar--Kevin Harrington. "At night, it becomes a reliquary of light, as its interior illumination appears to make the building seem almost to float on a cushion of light."

Crown Hall cohesively represents Mies van der Rohe's architectural concepts and theories in their most complete and mature form. For instance:

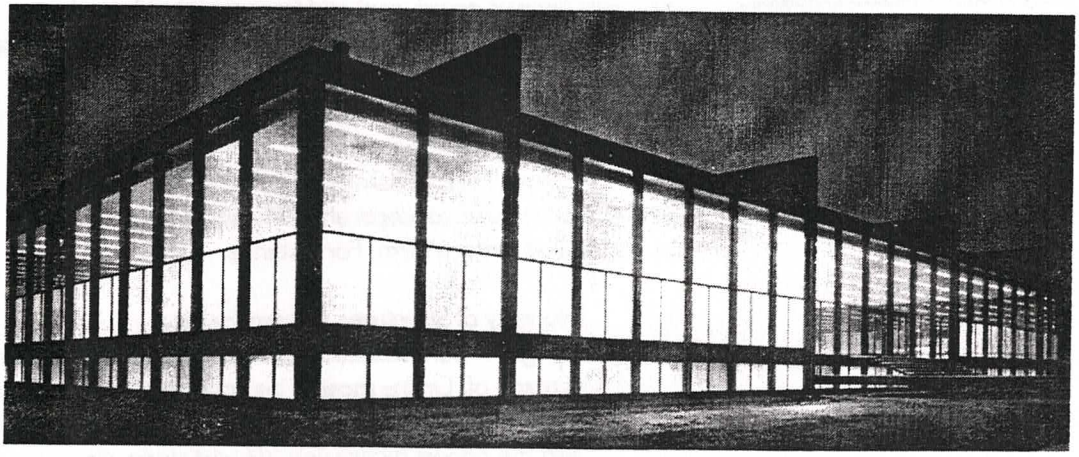
- **Honesty of Structure:** Crown Hall is a straightforward reflection of how it is built and what it is made of. Unlike most of his contemporaries, who saw value in applied detailing and ornament, Mies felt that the honest expression of technology, structure, and materials had a strong aesthetic value in itself when refined by a masterful sense of proportion, detailing, and space.

- **Universal Space:** Instead of individual rooms, the main floor of Crown Hall is an open, column-free space, reflecting Mies's innovative concept of creating universal spaces which could be infinitely adapted to changing uses.

Crown Hall epitomizes Mies' design principles. He developed a refined architectural vocabulary that transcended a mere utilitarian character. By a thorough understanding of traditional construction and contemporary materials, classical concepts of space and proportion, and disciplined architectural thought, Mies produced an architecture of the highest artistic order. To him, art was the logical outcome of a rigorous design process.

Mies generated a legacy of buildings that transformed twentieth-century architecture. The impact of his work can be seen in the thousands of buildings of steel and glass that have been built throughout the world in the last half of this century. Few imitators, however, have approached the integrity of philosophy and design embodied in Mies' own works.

Architecture is analogous to literature, where many of the greatest works are those that stimulate a spectrum of human emotions with a few well-chosen words. In this respect, Crown Hall is justifiably renowned for its architectural excellence.



INSTEAD OF ORNAMENT OR DECORATION, CROWN HALL'S DRAMATIC IMPACT IS DERIVED FROM MANY ASPECTS, INCLUDING THE PROPORTION AND REPETITION OF ITS STRUCTURAL STEEL FRAME, THE CHANGING REFLECTIVITY AND TRANSPARENCY OF ITS GLASS WALLS, AND THE FLUIDITY OF ITS INTERIOR SPACE.

APPENDICES

Criteria for Designation

The following criteria, as set forth in Section 2-210-620 of the Municipal Code, should be considered by the Commission on Chicago Landmarks in determining whether Crown Hall should be recommended for landmark designation:

CRITERION 1

Its value as an example of the architectural, cultural, economic, historic, social, or other aspects of the heritage of the City of Chicago, State of Illinois or the United States.

Crown Hall is universally recognized as one of the great works of architecture. It is a seminal work in the development of steel-and-glass building design, showing how the bold use of materials, combined with a heightened sense of classical proportions, can produce structures of simple elegance. The building, and larger IIT campus, are discussed as defining elements of modern design in virtually every text on twentieth-century architecture.

Beginning with precedent-setting designs for commercial architecture, and continuing with the Prairie School of design, Chicago has become the capital for modern design and construction. Crown Hall enhances the city's treasury of buildings upon which its reputation is built.

CRITERION 4

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail or craftsmanship.

Crown Hall is a definitive example of Miesian architecture. Mies van der Rohe's work is sometimes discussed as "International Style" architecture; however, his design principles were so specific that works in this vein are termed "Miesian." Crown Hall's design illustrates Mies' emphasis on:

- **Clarity of structure:** Mies believed there was a strong aesthetic value in the expression of a building's structure, as illustrated by the four large exterior trusses that support the roof of Crown Hall;

- **Accent on materials:** Mies used the best materials available, from the exotic (onyx, travertine marble, or bronze) to the prosaic (steel, glass, or brick). Furthermore, his designs--including that for Crown Hall--always highlighted the character of the materials, whether it be steel window mullions, oaken interior walls, or precise brickwork details.
- **Clear-span structures:** One of Mies' defining principles was that of "universal spaces." With the appropriate types of projects, such as museums and pavilions, he used clear-span structures to create universal spaces, which could be infinitely adapted to changing uses. Highly functional in its open floor-plan, Crown Hall is one of a series of clear-span structures designed by Mies that, according to one architectural historian, "are a dramatic demonstration of the passage of engineering into the realm of pure art."

CRITERION 5

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

Crown Hall is a masterpiece by the world renowned architect Ludwig Mies van der Rohe (1886-1969). With his highly developed sense of classical proportion, appreciation of structure and materials, and a keen sense of craftsmanship, Mies created buildings that provided a new architectural style for 20th-century buildings.

Mies was already an internationally important architect and educator (as former director of the Bauhaus school of design, in Germany) in 1938, when he became chairman of Illinois Institute of Technology's department of architecture. Mies' tenure at IIT coincided with the most influential period of his career, during which he designed such masterpieces as the Seagram Building, in New York; the Farnsworth House, in Plano, Illinois; and Crown Hall and the 860-880 Lake Shore Drive Apartments, in Chicago.

Mies continues to a have a lasting effect on Chicago. The generation of architects influenced by him transformed the Chicago skyline. Projects in the central area by Mies and his followers include: the Federal Center, Illinois Center, IBM Building, McCormick Place, Lakepoint Tower, Brunswick Building, Hancock Building, and Sears Tower.

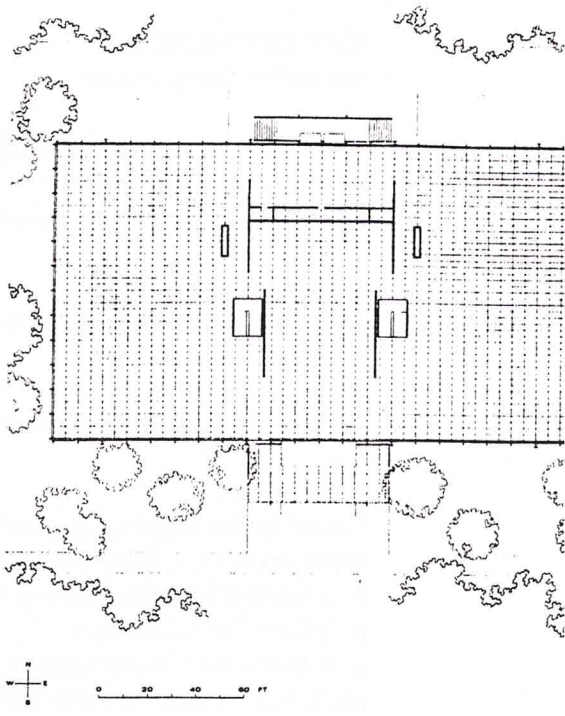
Significant Historical or Architectural Features

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks identifies the property's "significant features," in order for the owner and the public to understand which elements are most important to the significance of the landmark.

These features are also important in carrying out the Commission's permit review responsibilities to evaluate the effect of proposed alterations to "any significant historical or architectural feature" of the landmark or landmark district (as required by Section 2-120-770, 780 of the Municipal Code).

Based on this report's evaluation of Crown Hall, the recommended significant historical and architectural features of this building are:

- all exteriors, including glass, staircases, and roofline;
- the overall volume of the main floor space, as well as the central freestanding walls, terrazzo floor, and two staircases (see floor plan, at right); and
- the open space surrounding the building, as bounded by the sidewalk immediately north of the building, State and 34th streets, and the former Dearborn Street right-of-way.



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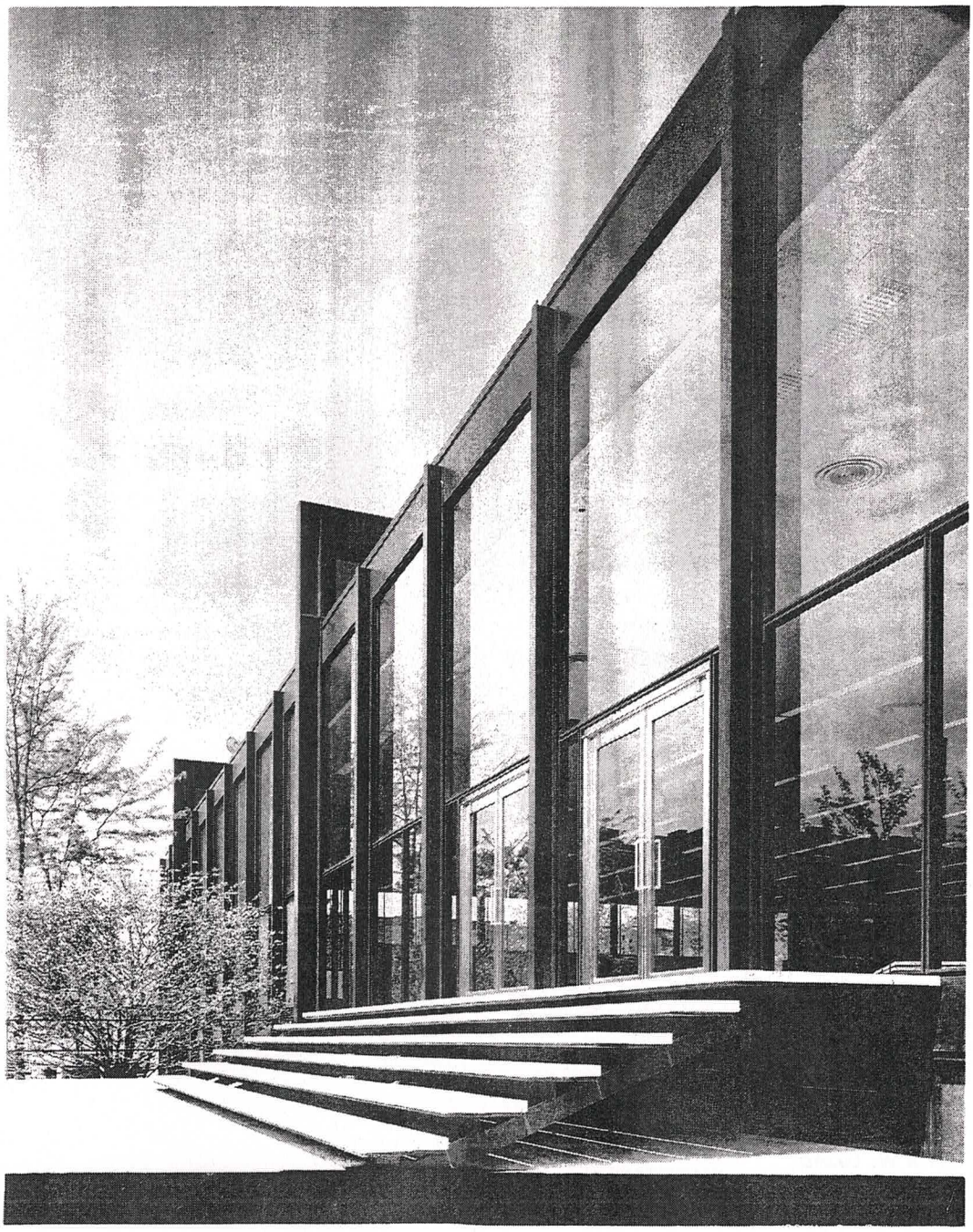

THE FORMAL (SOUTH) ENTRANCE TO CROWN HALL IS BOTH AUSTERE AND MONUMENTAL. THE DESIGN OF THE TRAVERTINE MARBLE STEPS IS SO MININAL THAT THEY SEEM TO HOVER ABOVE THE GROUND.

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